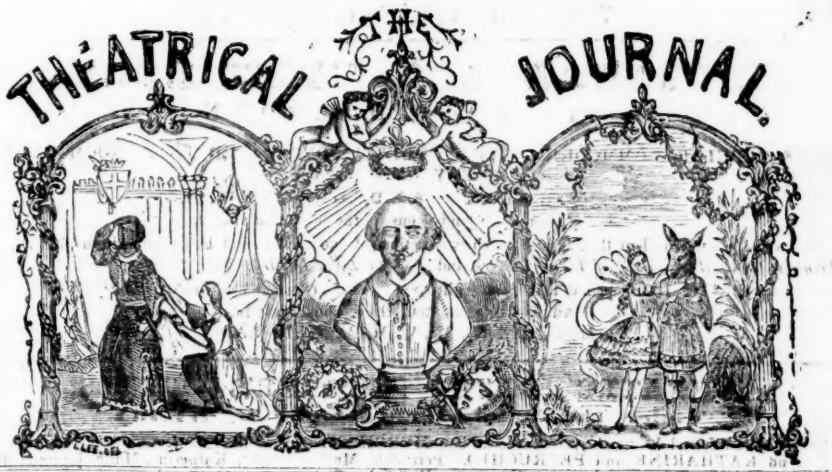


Vol. XXXII.—No. 1638. WEDNESDAY, MAY 3, 1871. ONE PENNY.

## KING'S CROSS THEATRE.

FORMERLY THE CABINET.

This pretty, and we may say, elegant theatre, has been taken by several gentlemen who have had very considerable experience in dramatic affairs. They have formed themselves into a company, and the theatre will now be used occasionally for the more respectable amateur societies, under such regulations as will on doubt prove greatly to the advantage of the rising talent of the present time; and it must be admitted, such a theatre, where money can be taken at the doors, is much wanted for the accommodation of the more respectable clubs in the metropolis. The theatre is now undergoing many judicious alterations, both as regards comfort, convenience, and adding to its enlargement in the auditorium. We subjoin a few propositions which we think, if carried out for the future arrangements would be desirable, and would meet the approval of many of the most respectable and influential members of clubs. 1st, Subscribers to have the advantage of free admission to any part of the house by paying a small subscription monthly, and admission to rehearsals. 2nd, To have professional assistance when a club plays, if necessary. To have once a month public performances, with all the appliances of the theatre, scenery, gas, band, &c., with an understanding that so many tickets should be paid for, which the holder may sell when money is taken at the doors. We recommend amateurs to apply for particulars.

## Amateur Performances.

Ladbroke Theatre.—The opening of a new theatre is an event of such ordinary occurence, that we may reasonably look for an announcement to that effect, with each returning dramatic season. The western suburbs of Bayswater and Notting-hill are no longer without temples dedicated to Thespis. They have now, not only the Bijou (which, by the way, seems neglected of late), but the Ladbroke, which is capable of accommodating nearly as many people as the theatre in Archer-street. The stage, however, is considerably smaller, but has some pretty scenery. First Monday was the opening night. Messrs Howe and Danbridge (the proprietors) put forth an attractive programme for the occasion, and were rewarded by their zeal by a crowded and appreciative auditory. The last named gentleman (like many popular managers that we could mention) unites in himself the functions of actor and *entrepreneur*. As a comedian of eccentric characters, he has few competitors at the west-end, and in the parts he selected for his benefit, the evening before last, he stands almost without a rival. *Paul Pry*, in which he played for the third time the droll, restless, curious hero (elaborated altered and supplemented from Poole's original, by Douglass Jerrold), was received with roars of laughter. Oldbutton was played by Mr John Knight who took the part at a short notice, and acquitted himself under the circumstances very respectably. Mr Lestocq as Sir Spangle Rainbow was clever; he is evidently intelligent, and evinced much dramatic *aplomb* and readiness. Pommade was at times inaudible, but considering it was Mr Goodger's first appearance, some allowance must be made for shortcomings; he had a fair idea of a Frenchman's gesture, and manner. As Captain Haselton Mr F. Nicholls was tolerably efficient. Mr W. Allen showed much humour and volatility as Billy, and Mr Anderson was not amiss as Tankard. Miss Jessie Wilkinson (who by the way is an accomplished singer) and Miss Kate Stirling were cast for Laura and Crimp respectively, but these parts not being calculated to draw forth their abilities, they again appeared in Kenney's *Sweethearts and Wives*, this time reversing their line of character, Miss Stirling personating Laura, and Miss Wilkinson, Susan very pleasingly. Besides the well-known song capitally sung by Laura—"Why are you wandering here, I pray?" a song for Susan, and a duet for Susan and Billy, were interpolated, and greatly applauded. We congratulate the management on having secured the services of such an interesting and clever actress as Miss Milwood, a *blonde* wha unites to a graceful and

prepossessing appearance, a natural taste for the stage, a clear limpid voice, and a gentle, ladylike manner that suited the character of Eugenia (*alias* Fanny Bell) admirably. Her interview with her husband, and her scenes with Admiral Franklin were played with delicacy, and with a refined subtlety that were not lost on the audience, and at their last interview, when she avows herself to be neither low born nor indigent, but the daughter of their old and dearest friend, her acting was excellent. Mrs Bell was played with animation and tact, and without the vulgarity that is too often associated with stage landladies, by Mrs Chaplin. Mr Danbridge is singularly felicitous in his conception of Billy Lackaday; the brusque fantastical cub stood before you in all his native attributes, and his song, "Sure, Mortal Man," was so comically lachrymose that the audience were very anxious for its repetition. The good old Admiral, with his excellent heart, "but a devilish strong head," was represented with vigour and seamanlike heartiness by Mr W. Nicholls, who in bluff characters of this stamp seems always at home. His son Charles was skilfully pourtrayed by Mr E. Lacy, a good light comedian, who, judging from his confidence, appears to have had considerable stage experience. Mr Lestocq as Sandford, and Mr Allen as Curtis, were also very satisfactory. A good commencement we now record, and if Mr J. Danbridge can, without difficulty, change his weekly programme, and so gratify those who are fond of variety, we think he has every chance of succeeding, as he has a good working company, and is evidently an enthusiast.

Palais Royal.—On Monday, April 24th, Mrs Godrich appeared at the Palais Royal, Argyle-street, in an entertainment principally consisting of dramatic readings, very ably assisted by Mr Scott Barry. The first selection was the trial scene from the *Merchant of Venice*; Mrs Godrich reading the part of Portia, Mr Scott Barry the other portion of the scene. The next reading was Hood's "Bridge of Sighs" by Mrs Godrich; these were followed by selections from *Richard III.*, *Winter's Tale*, *King John*, and the "Song of the Shirt." Mr Godrich has a good voice, clear delivery, and possesses considerable power; she thoroughly gained the approbation of the audience, especially in the "Bridge of Sighs," and "Song of the Shirt." Mr Scott Barry took part in each of the selections, and also gave a reading from Scott's *Ivanhoe*. He possesses considerable elocutionary power, and gained the appreciation of the audience thoroughly. Miss Rosina Hytche performed two pianoforte solos most efficiently which were received with great approbation. Miss Mary Caish who has a very excellent voice contributed several songs, which were much applauded, and Mr Grant gave a reading from "Nicholas Nickleby" and also a song which was encored.

Shakspere's Birthday.—Sunday of last week being the anniversary of Shakspere's birth, an entertainment, consisting of selections from his principal works, was given in Manning's Music Hall, Kingsland-road, by several amateurs. An audience of over 400 persons assembled, who appeared to evince great pleasure in the proceedings. The selections were from *Othello*, *Julius Cæsar*, *Hamlet*, *Henry IV.*, *Henry V.*, *As You Like It*, &c.; and the reciters, Mr J. Hinton, Mr Clevedon, Mr J. W. Stuart, Mr F. White, Mr Walls, Mr Pendleton, Mr Wood, and Mr R. Gastor. During the evening Mr Pendleton recited the ode on Shakspere, by Eliza Cook, with great effect.

Cavendish Rooms.—Last Thursday, one of Miss Herbert's class pupils—the Alexandras—gave an entertainment at the above rooms. The audience was both numerous and fashionable. The selection of pieces were all favourites, consisting of the *Loan of a Lover*, the *Quiet Family*, and *A Regular Fix*. The first piece went off with complete success; the principal characters being undertaken by three sisters—the Misses Vivian—all of which made their first appearance before the public. These young ladies appear to be well educated and have been evidently well trained; they were all well conversant with the dialogue and carried out the author's meaning to the very extent, showing versatile talent very rare in amateurs. Their personal qualifications are greatly in their favour and their debut must have been very gratifying to their friends and to their tutor, Miss Herbert, who it appears must have taken great pains as their instructor. They were well supported by Messrs May, Robson, Clearmont, and Dalton. The humorous drama, the *Quiet Family*, followed and was cleverly acted.

Cavendish Rooms.—Alexandra Classes.—[From a Correspondent.]—Miss Herbert, as we announced in a former issue, being no longer the lessee of Blenheim Hall, has taken to genteel strolling, as the phrase goes, in the amateur London theatres. A selection of some of her favourite little pieces was given here on the 27th ult. Mr Bell appeared as Hugh de Brass, in *A Regular Fix*.—*The Loan of a Lover* (the first of the quartett of farces or comediettas) was very nicely performed.—In *The Quiet Family*, the two Bibbses by Messrs Claremont and Dalton were laughable. *Box and Cox* was also played. Miss Courtney and Miss Edith Vivian were very favourably received. It is impossible not to be impressed with the feeling that these young ladies are gifted with dramatic talent, which only wants practise to develop, and this talent Miss Herbert will undoubtedly foster, but a less worn-out repertory would be more acceptable.

St. George's Theatre.—This favourite home of the amateur (be he dramatic or musical) is now so frequently opened that it may well nigh rank as one of the regular London establishments for public amusement. On the 24th the members of the London Academy of Music performed an opera bouffe by Signor Schira, called *Mira*. Miss Scott and Miss Beverley sang exceedingly well, and well were they applauded for their musical talents by a *distinqué* audience. Messrs Turner and Rigan also did admirably. The proceedings terminated with *Love's Difficulties*, a petite comedy, which met with approval. The band and chorus, under the baton of Signor Schira, were efficient.

THE NORTH LONDON ROWING CLUB.—This well-known society engaged the great hall on the 26th for the delectation of their numerous friends, who appeared content with the used-up bill served on this special occasion. We were treated to a farce called *A Rough Diamond*, the title of which may be familiar to the patrons of the drama; Miss Crewe doing the Margery, and Mr Strong the Joe very fairly.—After which *A Wonderful Woman*, very tolerably hackneyed, also introduced Mr Grant as Frontignac, and Mr H. Laver as the Cobbler, Miss MacMillan as Hortense, and Miss Clinton as her neice. These parts, beyond all doubt, were cleverly rendered. —A burlesque, *Fra Diavolo*, in which Miss Caish made a capital Zerlina, and Miss Crewe a formidable Brigand, seemed to be appreciated, as these travesties usually are, when good music, outrageous puns, pretty girls, and smart dresses, are brought into requisition to produce what we are, however, bound to call an inharmonous *ensemble*, pointing unmistakeably to the frivolous tendencies of the age we live in. We beg to assure our amateur friends that it is little to their credit to allow themselves to be associated with the degrading follies that pollute so many of our metropolitan and provincial theatres.

FROM A CORRESPONDENT.

NORTH LONDON ROWING CLUB.—The third annual dramatic performance of this club was held on Wednesday evening last, at St. George's Hall, Regent-street. The performance commenced with Buckstone's comic drama of *A Rough Diamond*. Mr A. H. Strong was excellent as Cousin Joe, as also Miss Mary Crewe, as Margary; the other characters being well sustained by Miss Emily Clinton, and Messrs Gregory, Drury, and Beale. Dance's comic drama of *A Wonderful Woman* followed. This was undoubtedly the piece of the evening, and furnished evidence that the parts had been carefully studied by all. The rich widow and her niece was perfectly represented by Miss Jeanie McWillan and Miss Emily Clinton, while Mr Henry Laver as Crepin, and Mr Grant as the Marquis de Frontignac, well deserved the applause they gained. Mr Dickinson was a fair Rodolphe, and Mr Eckstein, although well up in his part was much too stiff as the Viscount de Millifleurs. Byron's burlesque of *Fra Diavolo* concluded a very successful evening. This, for a burlesque, was very well put upon the stage. Miss Mary Crew made an excellent Fra Diavolo, executing her dances in good style, she was well supported by Mr Hall as Beppo. Miss Marie Coish made a fascinating Zerlina, and Miss Leighton a capital Lady Allcash. Mr Grant both acted and looked well as Lorenzo. A capital band, under Mr Saunders, filled the orchestra. Mr Grant again ably acted as stage-manager. The hall was filled in every part.

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The Shaksperian contest is making progress. We understand that the committee of Mr Pennington's friends are negotiating for the use of a west-end theatre for a morning performance, where the respective abilities of the challenger and the challenged will be put to the test.

## The Theatres, &c.

There is nothing much to chronicle in the way of novelty this week. We have already spoken of the principal Easter productions and have only to append below a short notice on the opera bouffe at the Globe. Mr Byron's new dramas *An English Gentleman*, and *Daisy Farm*, will be noticed next week. Three theatres devoted last week to Shaksperian performances. In each case careful stage management and excellent acting have been bestowed upon the creations of the immortal poet. The Surrey, Sadler's Wells, and Royal Alfred, with Messrs Chas. Dillon, B. Fairclough, and Thos. Swinbourne, as star-actors respectively, have presented between them *Hamlet*, *Macbeth*, *Othello*, *Merchant of Venice*, and *Taming the Shrew*.

GLOBE.—Opera bouffe will, we think, never succeed to any great extent in England, and certainly the latest importation will not help towards strengthening the hold of this class of entertainment upon a British audience. *Fal Sac Ap Pa* is the title of an absurd medley of bad writing, uninteresting music, incompetent actors, and worse singers, produced as the attraction for the season at this theatre under Mr R. Mansell. The principal object in the piece appears to us to be the opportunity afforded to a number of female performers who are entirely unknown to the public, (and judging from the amount of talent shown, as likely to remain so,) to display their physical charms as much as possible before an audience. It is scarcely necessary to enumerate the various names, either male or female, for all were below mediocrity. The opera bouffe was very wearily listened to, and signs of impatience evinced long before the descent of the curtain. Such exhibitions as these do the worst possible injury to the stage, and as admirers and lovers of a great and intellectual art we cannot but record our protest against them.

THEATRE ROYAL, HUDDERSFIELD.—On Monday and Tuesday evenings, *Married Life* was revived, concluding with the sparkling burlesque, *Black Eyed Susan*. The following was the cast: William, Miss Louisa Williams; Captain Crosstree, Mr G. W. Goddard; Doggrass, Mr J. Daniels; Shann O'Ploughshare, Mr W. Tallon; and Susan, Miss Kate Percy. The piece has been placed on the stage in excellent style.—On Wednesday, *Serious Family* was brought under notice.—*Still Waters run Deep* was put on the boards on Thursday.—H. J. Byron's comedy, "£1,000," was produced on Friday, with Miss Kate Percy as Alice Barlow, and Mr G. W. Goddard as Gerald Goodwin (whose careful rendering of their respective parts deserves especial commendation). The other characters were very ably represented.—*The Return of the Wander* formed the first part of the programme on Saturday. *Black Eyed Susan* finished the performance each evening. Saturday's performance brought the successful season to a close.—Mr Richard Younge's London Comedy Company are underlined.

FAUST.

(*Continued on page 6.*)

## NOTICES TO CORRESPONDENTS.

A. D. A.—The questions you require answering are numerous. If we give the information we expect a fee of 5s., or how are we to be remunerated for our experience.

W. Sims.—Send the MS. and 2s. 6d., we will read the farce, give you our opinion, and tell you what theatre you should send it to.

A B C.—Send us the particulars of your complaint, and we will give publicity to the affair.

E. H. Minton.—Please to say if you received the parcel by the Delivery Company.

## NOTICE to SECRETARIES & MANAGERS of AMATEUR CLUBS.

*The list of "Registered Amateur Dramatic Clubs," is being made up for the year* 1871, *with the names of the Secretaries and the places where the Clubs meet.* 2s. 6d *for the Twelve Months insertion.*

## CHARGES FOR ADVERTISEMENTS.

(*which must be pre-paid*).

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|---|---|
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| Eight | 1s. 6d. |
| Twelve | 2s. 0d. |
| Twenty | 2s. 6d. |
| Across the back | 1s. extra. |

It is requested that all advertisements be sent by Monday afternoon, prepaid, to top floor 335A, Strand.

All business communications to be sent to the Printer', 335A Strand, opposite Somerset House.

## List of Agents for the Sale of the THEATRICAL JOURNAL.

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BROWN, 202, Kensington-park-road, Notting-hill.
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DICK, King's-cross-road.
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HOPCROFT, 16, Little Queen-street, Holborn.
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PATTIS, Ivy-lane, City.
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PURKISS, 60, Compton-street, Soho.
RICHARDS, W., 7, Tachbrook-street, Pimlico.
ROBERTS, JAMES, 195, Shoreditch.
STEVENS, 42, Tottenham-court-road.
STEVENS, Goswell-street.
VICKERS, 317, Strand.

A company which numbers amongst its shareholders the names of several well-known playwrights has been formed for the purpose of purchasing a site in the City suitable for the erection of a theatre. Several properties were submitted to the directors, and they have finally selected a freehold block, situated in Goswell-street, close by the Aldersgate-street Station. For this site, which covers over an area of over 9,000 superficial feet, they have offered the sum of £18,000; and should this offer be accepted they will proceed at once with the erection of a theatre and restaurant after the model of the Gaiety Theatre in the Strand. The block, which is a square one, is admirably adapted for the purpose, having entrance accommodation is no fewer than four streets.

THE THEATRICAL JOURNAL.
WEDNESDAY, MAY 3, 1871.

# Scenes in Prose and Verse.

BY BETA AND THACKERAY JUNIOR.

ACTORS AND ACTRESSES IN HADES.

GARRICK, KEAN, MRS WARNER, AND C. KEAN.

Garrick.—And so the drama flourishes no more!

Mrs Warner.—Well, Mr Garrick, I can hardly say
I found no taste for histrionic art.

C. Kean.—People have eyes—prefer them unto ears.

Mrs Warner.—Expensive is spectacle.
As we rise
Above the paltry and the childish taste
For pageantry, the poet can appeal
To sympathies that link us evermore
To life that is not earthly.

Kean.—In my day
The lightning and the whirlwind, and the rush
Of madness were as thunder unto Jove
In the tragedian's grasp. Ah! I indeed
Could smite a thousand spirits at my will,
Held by the spell of passion. Agony,
Depicted by the actor, grew a power
To make men tremble even at themselves.

C. Kean.—My father, people are so sceptical
In the new era, that they disbelieve
In all these mighty passions of a bygone
That struggles, like Laocoön, in pain.

ENTER VANDENHOFF.

Kean.—Here's a successor of the Kemble style,
Which I assailed, the classical in fashion.

Van.—And yet I tell you, Kean, O prodigy
Of startling power! no principle of art
Can really perish. Mr Garrick, say,
What was your talisman?

Gar.—My talisman!
I studied Nature, literal effects,
Like my friend Hogarth.

Van.—The imperial muse
Sits on a mountain, and magnificent,
Spreads clouds and radiance in the skies.

C. Kean.—But men
Are seeking microscopic things again,
And with minute and patient exercise
Of lower faculties expect to find
More truth in life's reality than all
The records of antiquity can ope.

Mrs W.—Let them come up to us.

C. Kean.—They will not. Life
On earth is potent over earthliness.

A SHADOW PASSES.

Gar.—Lo, that unutterable shape august!

He is not of our sphere, and will not stay.
That was the man, who, as a player erst,
Touched not the spirits of the multitude;
But he the king of men and poets chief—
The wise, the mighty, the unparalleled,
Reigns to the end, a victor over all.
Oh, heavens, if such a man were only born
Once more in time, conceive!

KEAN.—That's Shakspere's form!
In higher mansions now divinely blest,
He sings to principalities and powers.
Even the lofty Milton bows to him,
And owns a greater in the bard of LEAR.

C. KEAN.—King Lear is doubtless as a pyramid,
The wonder of all ages—but so *dark*!
There should be purer influences now
To move mankind. A deep humanity
Should glorify the drama, and erect
New temples to the Spirit over us.

(*To be continued.*)

# Correspondence.

TO THE EDITOR OF "THE THEATRICAL JOURNAL."

DEAR SIR,—In your report of a performance given lately by the COMUS Dramatic Club you mention a Mr Irving, of the THETIS; allow me to endorse Mr Irving's letter dated Sunday, April 23, which appeared in your last impression, stating he has nothing to do with the THETIS. He has had nothing to do with it since the members of the Club requested him to resign in February last; he then, with his "esteemed friend, Mr Balfour," started the COMUS in opposition. You will oblige me very much by inserting this as several mistakes have been made by our friends relative to Mr Irving's desired secession, and also with regard to his letter.—I am, dear sir, yours truly, HORSLEY WOODS,
37, Markham Square, Manager THETIS Dramatic Club.
April 28th, 1871.

## THE EDITOR'S BENEFIT.

A VERY tempting bill of fare, I find, has been put forth by Mr Stanley, for the proposed complimentary benefit to Mr Beslow. The pieces are subject to approval, and as no final decision appears yet to have been resolved on, a few passing suggestions may not be out of place. The locality (St. George's Hall) is the very best that could be selected, provided the appeal for co-operation is cordially responded to. To afford opportunities to the various ladies and gentlemen, who, will probably wish to take an active part in the proceedings, a mixed selection is a necessary condition of the entertainments; for that reason the 5th act of *A Midsummer Night's Dream*, in which several persons could air their abilities, as burlesquers, is, I think, well chosen. Would not a portion of *As You Like It*, abounding as that charming pastoral does with elegant parts, be worth trying? of course a good Rosalind is a *sine qua non*. I am not acquainted with the play called *Rochester*, but I presume the manager has cogent reasons for submitting it to public notice. A very suitable little comedietta, with five female characters (all good in their way), is *Who's to Win Him*? But what I am most anxious to suggest is, that Mr Stanley should obtain the services of Miss Amy Sedgwick, who, I full convinced, would, if applied to, readily and joyfully give her invaluable aid for so good a cause as the benefit of her old and esteemed friend. Would she not play Hester Grazebrook? Let amateurs bestir themselves soon, and strike the iron while it is hot, before the summer and the long days are upon us, when people dislike the close atmosphere of a theatre, and patronage is little to be relied on.

GAMMA.

In my opinion it would be very desirable to solicit the interest of some select club, such as the ERRATICS, who are in the habit of playing for bonâ fide charitable purposes.

## THE STAGE DOOR.

BY RICHARD GASTON.

WHAT motley numbers quickly pass
Through the stage door every night,
Embryo heroes, kings, and queens,
Now gratify our curious sight.
But soon we lose the bright romance,
When here we see them face to face,
So real and like ourselves they are,
When void of dress and studied grace.

Seek not to know that dingy door,
Whom actors please and soon enchant,
Ideas conceived are quickly changed
Of lady fair and gay gallant.
Surprised to find your comic man,
In private wear a brow of care,
And grieved to see how beauty fades,
That distance lent enchantment there.

Seek not the stage door ye who think
The actors days are passed in ease,
Their life one dream of smiles and flowers,
Their duties pleasant—just to please.
No art requires more closer thought,
Or constant strain on voice and mind,
Where talent does not always win
The prizes few and hard to find.

But though experience mars the charm
The stage had over us when young,
Admire we must its aim and end,
Though oftimes hurt by scandal's tongue.
Temptations round on every hand,
And oft in trouble, sick and poor,
Yet few can boast more kinder hearts
Than those who pass the old stage door.

Mr Sothern, who has been performing in Birmingham since Monday last, in Mr Byron's new play, *An English Gentleman*, was unable to appear on Friday, owing to a severe attack of internal inflammation. He had been suffering for some days past, and on Thursday, when he played against the advice of his medical adviser, he was compelled to relinquish his part to Mr Sefton after the first act. Medical aid was called in, and the gentleman was greatly relieved.

## The Theatres, &c.

*Continued from page 3.*

THEATRE ROYAL, EDINBURGH.—This establishment closed on Monday night for the season, being for the benefit of Miss Marie Rhodes, when she delivered a farewell address, written by Dr. Smith. The house was well attended, resulting in a fair amount of profit to the beneficiare. On Saturday evening, the after season commenced with the Scotch drama (adapted from the French by the late W. H. Murray) called *Mary Queen of Scots*, in which Miss Margaret Cooper made her first appearance this season, and was very favourably received. She also acted with much viracity the character of Mrs Fizgig in Buckstone's farce of *The Irish Lion*. The operatic drama of *Guy Mannering* introduced to our notice Miss Brougham, from the Gaiety Theatre, in the character of Julia Mannering. Besides the usual music appertaining to the part, she introduced a very ineffective song, which might, on the next occasion, be judiciously omitted, and something better instituted. As she appeared to be exceeding nervous we forbear, until we have had another opportunity, to express an opinion of her merits. Miss Julia Daly is at present playing an engagement of four nights with much applause. On Saturday next Miss Isabel Bateman is announced to appear in an Anglicised French play of three acts, entitled *Faurchette, the Will o' the Wisp.*

FRA DIAVOLO.

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Miss Glyn has given the first of her dramatic readings in Baltimore, and has been received with the unfailing enthusiasm which attends her progress.

Mr Charles Hengler, the well-known circus proprietor, has taken the Palais Royal, Argyll-street, Regent-street, and in a few weeks' time the building will be converted into a spacious circus and opened with an equestrian entertainment. The Lord Chamberlain has licensed the undertaking.

Prince Arthur visited the Queen's Theatre on Friday.

Messrs Glover and Francis, of Glasgow, have become proprietors of the Newcastle-on-Tyne Theatre.

Miss May Holt, the favourite actress, is, we regret to state, suffering from rheumatic fever.

The anniversary festivel of the Urban Club, in commemoration of the birth of Shakspere, was held on Monday at St. John's Gate, Mr Albery in the chair.

Mr Edward Weston announces six farewell benefits at the Agricultural Hall, commencing on Saturday next. Mr Weston has been a great friend to the licensed victuallers' institutions in the metropolis, and it is to be hoped that the trade will rally round and support him on his appeal. Mackney and other celebrities have promised to appear.

Mr Howard Paul and his versatile wife departed on Monday for a brief vacation tour in Italy. They take out letters of introduction to the household of Victor Emmanuel, and it is possible they may give a representation in Rome during their visit.

## POPULAR ACTORS.—XXXVIII.

### STEPHEN KEMBLE.

OUR "fat friend," brother of John and Charles Kemble, was manager of provincial theatres, for many years, and played Hotspur, Cato, &c. His wife, too, both as an actress and vocalist, was a favourite in the country. He was remarkably good-natured and gentle in his manner, and was much liked by the profession. When he was engaged at Birmingham as a star, an amusing incident occurred. He could play Falstaff tolerably and look it admirably. In Lear his handsome face told more than his acting, but it was in Richard III. that he involved himself in an unforeseen dilemma.

After having knelt to Lady Anne for her love, he found himself fixed to the floor by his own specific gravity. Now he was compelled to sue the lady for help, exclaiming in energetic tones "Help me up! help me up!" Kean was that night in front to see the great Stephen fill the character, and roared at the exhibition.

Kean played Edgar to King Stephen's (as he was called) Lear at this time, and Hotspur to his Falstaff. Stephen complimented the tragedian and said, "You have played the character of Hotspur, sir, as well as Mr John Kemble."

The treat provided by Stephen for his Sheffield audience we narrated not long since. He could play Hamlet very well, but, of course, his corpulence was against him in such parts. Mrs Stephen Kemble was one of the best Ophelias of her day. She was a Miss Satchells.

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M. BAROILHET.—The death is announced of M. Baroilhet, aged 66, formerly baritone at the Paris Opera, who expired suddenly while playing at dominoes.

Miss Neilson has been playing Rosalind in *As You Like It*, at the Prince's Theatre (Mr Calvert's), Manchester. Mr Compton was the Touchstone, and Mr Vardenhoff, Jaques.

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HOLLOWAY'S PILLS.—For the cure of bilious complaints, indigestion, and affections of the liver. Symptoms indicative of these disorders, are a feeling of nausea, distension, and spasmodic pains in the stomach. Sense of oppression and sinking after eating, want of appetite, languor, dejection of spirit, and general debility. The removal of the cause is the most important step, for which have resource to Holloway's Pills, as they possess such cleansing properties, that the action of the liver is speedily corrected, the redundancy of bile carried off, the stomach strengthened, the spirit revived, and patient restored. These excellent Pills keep all the natural functions so fairly balanced that they prevent, or speedily subdue, headache, dizziness, bilious attacks, and similar maladies.

## REGISTERED AMATEUR CLUBS.

ALLIANCE DRAMATIC CLUB.—Manager, Mr A. Westbrook; Secretary, Mr R. Balley, No. 10, Serle-street, Lincolns Inn; to whom all communications should be addressed.

BEAUFORT DRAMATIC CLUB.—Meet every Monday evening at 8.30, at the "City of Lichfield," corner of Elm-street, Gray's Inn-road (facing Mount Pleasant). Mr Roe, manager.

BOHEMIANS.—A new and original Club, meet every Monday evening at 8 o'clock, at 1, Fitzroy-street, Fitzroy-square, W. All applications for admission of new members to be made to the secretary at the above address. President and secretary, Mr G. Wood. Managers, Messrs Ted Edwards and Walter Franklen.

CITY MUSICAL AND DRAMATIC SOCIETY.—This Dramatic Class meets for rehearsal every Wednesday evening at 8 o'clock in Albion Hall, London Wall. Manager, Mr F. M. Wenborn; hon. sec. for Dramatic Class, Mr A. Tracey Middleton; hon. secs. for the Society, Mr J. H. Caseley, and Mr W. Bourne.

COMUS DRAMATIC CLUB.—This first-class West-End Club assembles every Wednesday evening at 7, at 45, Chancery-lane, W.C. For particulars as to admission for members or for performances, apply by letter to the Acting-Manager at the Club room.

ECLECTIC.—Meet every Tuesday and Friday at the Hall, 18, Denmark-street, Soho. Mr JAS. GARDNER, Secretary.

KEMBLE COMPANY AND DRAMATIC COLLEGE, 8, Annett's Crescent, Essex-road, Islington Manager and instructor, MR WM. A. STANLEY Rehearsals on Wednesdays at 8, Annett's Crescent.

SIDDONIAN DRAMATIC CLUB.—Meet every Thursday evening at 8.30, at the "Plough" Tavern, Museum-street, Oxford-street. Manager, Mr H. Williams; acting-manager, Mr B. Corte; stage-manager, Mr A. James; secretary, Mr Sam. Thomas.

THETIS DRAMATIC CLUB.—Established 1868.—Meetings twice a week. Performances given in aid of Charitable Institutions. For particulars, as to performances or admission into this select club, apply to the Manager, R. Horsley Woods, Esq., 37, Markham-square, Chelsea, S.W.

*Applications to be addressed as above.*

Mr Tom Taylor's *Joan of Arc* is attracting large audiences to the Queen's. Mr Rousby was indisposed on Saturday last, and his place filled at a short notice by Mr Ryder, the stage-manager.

Mr Toole's share of the receipts at the Alexandra Theatre, Liverpool, have exceeded £300 weekly.

Mr John Clayton now plays Buckthorpe, instead of Mr Hermann Vezin, in *Randall's Thumb*, at the New Court Theatre.

The Alhambra was opened as a theatre, under a licence from the Lord Chamberlain, on Monday last. The spacious building was completely thronged, but the entertainment was not of a very high order, though the splendid band, under Mr Riviere, left nothing to be desired.

TO BE DISPOSED OF an old and valuable publication, of good sale and numerous subscribers, with a number of standing advertisements, and all the privileges of the press. For particulars, enquire of Mr MOY, 1, Clifford's Inn, Fleet-street.

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MR WALTER VIVIAN begs to announce his next performance for MAY. Gentlemen wishing to take parts please apply at once at the Theatre. Several leading parts open. Farces, drama, and burlesque of FIELD OF THE CLOLH OF GOLD.

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*** All private communications should be addressed to the Editor of the THEATRICAL JOURNAL, 9, Acton-street, King's Cross-road.